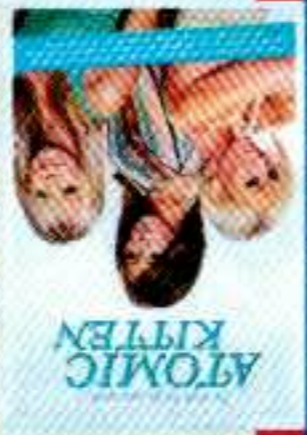


DVDS

OUTKAST *The Videos* (Arista/BMG) It's true that Outkast have done some of the most adventurous video work in rap this side of Missy. And who wouldn't want to watch the Andre of '93 metamorphose into today's fabulous Andre 3000? But it's hard to believe that anyone's going to watch this whole thing over and over again. They're cool videos, but the entertainment value wears out after a couple spins and then it becomes something to add to your Outkast collection. "Yo everyone, look, I'm so down with Outkast that I own their videos." But not all of them. For some reason, both videos from *Aquemini* ("Rosa Parks" and "Skew It On The Bar-B") are omitted. —**JR**



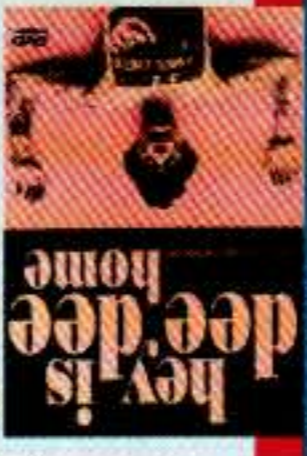
ATOMIC KITTEN *Be With Us: A Year With Atomic Kitten* (Virgin/EMI) You're invited to spend a year with the Kittens as they meet fans, promote their clothing line and play gigs that range from a contest winner's living room to stadiums all across the globe. Much of the fun comes from watching Tash, Lil and Jenny ham it up for the camera. Like being a stalker... minus the restraining order. —**AL**



FOO FIGHTERS *Everywhere But Home* (RCA/BMG) If you love a good rock show, there's no way this DVD won't get your blood pumping. Although skippy on extra features (it's mostly live footage, although the majority is from a Toronto show), this DVD features seizure-inducing camera cuts, flying bodies and flashing lights galore, all on top of Dave Grohl screaming and thrashing his heart out. Bless him. —**CH**



HEY IS DEE HOME (Exink/MVD/Koch) This is an interview with Dee Dee about his connections to former New York Dolls member Johnny Thunders. Unfortunately, it blocks out some of Dee Dee's personal and Ramones-related experiences, but the film still has profound impact. Watching Dee Dee tumble childishly through the interview, his thoughts and his slum of an apartment, we realize the reality of a life led coping dope: sadness, loneliness and, ultimately, death. —**KC**



JANET JACKSON *The Velvet Rope Tour* (Eagle Rock) Filmed at Madison Square Garden, Janet performs most of her major hits, including some medleys of older tracks from *Control* and *Rhythm Nation 1814*. As expected, the show is well choreographed, but the film direction and editing are a bit off, with the cameras closing in much less than you'd like. No bared breasts, but the abs are out in full force. —**EC**



LYNYRD SKYNYRD *Live Celebrating 30 Years Of Rock 'N' Roll* (Sanctuary/EMI) While bands like The North Mississippi All-Stars and Kings Of Leon invigorate Southern rock, let's pay homage to one of the founding fathers of grandiose, dixie-fried blues rock: Lynyrd Skynyrd. Despite being thrashed by personal tragedy, 30 years later, they still get it done on stage. Neil Young's not always right, ya know. —**The Mouth**



U.K. SUBS *Punk Can Take It* (MVD/Koch) Julien Temple (*The Great Rock 'N' Roll Swindle*) directs this mockumentary of sorts, which satirizes how the world of punk rock had left England in an "identity crisis" back in 1979. Sharp and witty, it showcases punk rock at its tightest and most dangerous, thanks to amusing scenarios and live performance footage from The Subs. Then, it was funny; today, it's an important lesson about the "meaning" of punk rock. —**KC**



entitled "Defibrillator" and "Morning Wood" promise lots of off-beat fun and while the wacky lyrics sometimes deliver, the bleeps and bloops in the music itself remind me of the sound-tracks of old Commodore 64 games — but not in a good way. Sadly, SFH is all gimmick, no substance. File under practically unlistenable. www.synthetichero.com —**SP**

TOOTS AND THE MAYTALS *True Love* (V2/BMG) The man credited with creating the term "reggae" with his '68 single, "Do The Reggay," Toots Hibbert now puts a new spin on some of his classic songs. On *True Love*, The Maytals get a cross-genre pollination of new voices and sounds. It doesn't all work, but there is something to hearing Toots and people like Willie Nelson, Bonnie Raitt and No Doubt's Gwen Stefani share the microphone. He's also drafted some legendary players including Eric Clapton, Jeff Beck and Keith Richards, with the standout contribution coming from Bootsy Collins on "Funky Kingston." A very enjoyable record, but whether Toots and the boys can score Santana-like smash hit remains to be seen. www.v2records.com —**The Mouth**

TY UPWARDS (Big Dada) When Busta Rhymes first came out I hated him and his music like nothing else. Three weeks later, I was listening to his album non-stop, as I would for the next eight months. It was as though enjoying his music that much was my reward for not giving up on something I initially couldn't understand. Same deal with Ty. On first listen I was just like, "What is it with British people? Why do they think they can rap?" But a couple listens later, I'm hooked on *Upwards*. The songs aren't just beats and rhymes, but carefully arranged songs with real instrumentation, dope melodies and lyrics about actual things. See the foreign texture of Ty's production as a challenge and you won't be let down. www.bigdada.com —**JR**



THE WALKMEN *Bows And Arrows* (Record/Warner) If I weren't already married, I would wanna marry Walkmen singer Hamilton Leithauser. Not only because he sounds like a straining, yearning Ray Davies, but also because on *Bows And Arrows*' single "The Rat," he sings about how he used to know people when he went out, but now he goes out alone, if he goes out at all. It's a world-weary sentiment that's pretty easy to get behind for anyone who's spent too much time in bars and clubs. "Hang On Slothan" sounds like the outcome of one such night, a drunken love song that clutches uncertainly to its melody. It's followed by "New Year's Eve," which has a tinkling piano line that sounds like the music that would leak upstairs during a parent-party when you were a kid. Like their first album, *Everyone Who Pretended To Like Me Is Gone*, *Bows And Arrows* is rife with melancholy, but performed like a series of jubilant anthems, often filtered through the sounds of inebriation. The sound of clinking glasses is left to the listener's imagination, but it doesn't take a huge leap of faith to hear a distant "Cheers!" above the din. www.thewalkmen.com —**Joanne Hulfa**

VELVET ACID CHRIST *Between The Eyes Vol. #1* (Metropolis) The first of four planned volumes, *Between The Eyes* starts with this collection of singles, remixes and B-sides circa 1996 to 2000. It's not your average singles collection though, as "Futile (Nazi Bastard)," which samples of Patrick Stewart as Locutus Of Borg, was previously unreleased in North America along with "Disflux." Other tracks appear in vocal-free versions or alternate mixes, making this both a viable retrospective and a great introduction to the early years for recent fans. www.velvetacidchrist.com —**EC**

ZERO7 *When It Falls* (Warner) Zero7's (essentially the production duo of Sam Hardaker and Henry Binns) 2001 debut, *Simple Things*, caused a minor critical flurry in their native U.K. Their second, *When It Falls*, begins with a track called "Warm Sound," which, with both its title and loungy groove, sets the tone for this pleasant, if not entirely compelling album. Hardaker and Binns, with a great deal of help from a team of female vocalists, set a lovely atmosphere and their vast musical knowledge is obvious in the variety and well-crafted layers of their songs. Still, *When It Falls* lacks a solid focus and the intensity to remain truly memorable. Nice background music, but not a lot more. www.zero7.co.uk —**ECB**

Contributors: Mike Armitage (MA), Aaron Brophy (AB), Keith Carman (KC), Elizabeth Joanne Hulfa (JH), Andy Lee (AL), Joel McConvey (JM), Andre Milnsin (AM), The Mouth, Chorney-Booth (ECB), Earl Cousins (EC), Lauren Ferrant (LF), Caitlin Hotchkiss (CH), Sean Palmerston (SP), Sofi Papamarko (SP), Jason Richards (JR), Shannon Whibbs (SW)